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# Design

the creative art magazine

## ART PROFESSIONAL, TEACHER AND CRAFTSMAN



"CRISPIN AND SCAPIN"

Oil Painting By Honore Daumier (Louvre)

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this issue

**POINTILLISM WITH A CAMERA . . . ART OF DAUMIER AND HIROSHIGE . . . PRIMITIVE PAINTING  
SCRAP METAL DECORATIONS . . . FANTASTIC DESIGNS FROM TIBET . . . CREATIVE ART PROJECTS**

Vol. 53 No. 6

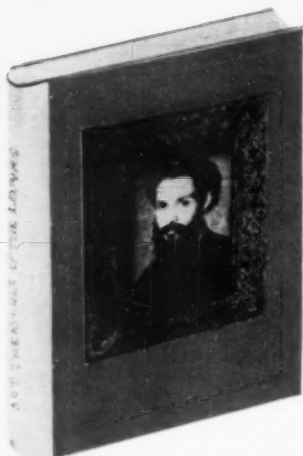
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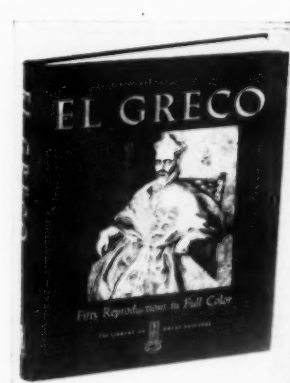
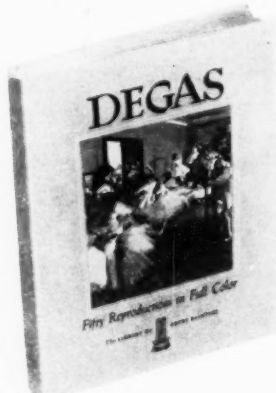
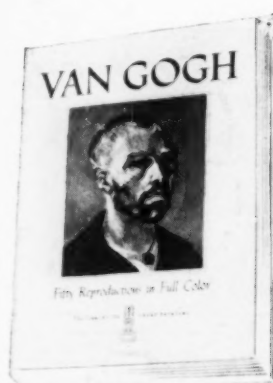
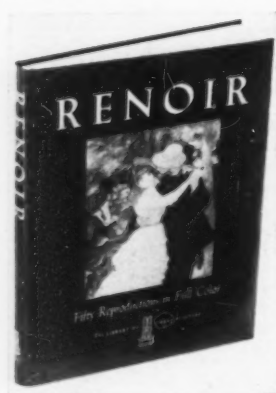
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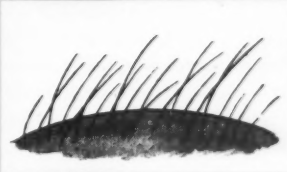
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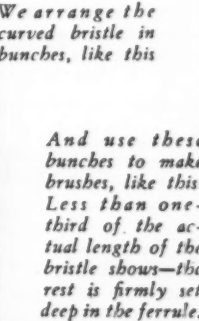
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## WESTERN ARTS CONVENES IN COLUMBUS

**T**HE annual convention of the Western Arts Association will be held in Columbus, Ohio, April 6-10, 1952. Headquarters will be the Neil House, Columbus's oldest major hotel, located directly opposite the State Capitol. Presiding officers are: Ivan E. Johnson, President; Harold Schultz, Vice-President; George Dutch, Secretary-Treasurer, and Harold Hunsicker, Convention Manager. For reservations and other information contact Mr. Hunsicker, 1649 Elberon Avenue, Cleveland 12, or phone: Cedar 1-1349. •

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## EASTERN ARTS CONVENES AT ATLANTIC CITY

**T**HE 40th annual convention of the Eastern Arts Association is scheduled for April 16-19, 1952 at the Ambassador Hotel in Atlantic City. The convention theme: "Challenge to Art Education in a Scientific Age", will feature motion picture films, conferences and workshop sessions for attending members. For full details and information concerning reservations, etc. contact: Mrs. L. D. Sweigart, Secretary of Eastern Arts Ass'n., State Teachers College, Kutztown, Pa. •

## SCRAP-METAL DECORATIONS

making something from "nothing"

**H**ERE is a novel table decoration made entirely of scrap metal shavings. It suggests a new field for the imaginative art teacher and hobbyist.

Steel and brass shavings were obtained from the scrap pan of an auto mechanic's bench. Shim stock brass, steel and copper, and aluminum foil were found to lend themselves to the making of small folded and rolled designs. These four types of metals give an interesting variation in color and sheen. Aluminum foil bends well. While the steel breaks easily, it is interesting metal to use wherever it can be used flat or rolled. In addition to purely abstract designs, animal motifs may be created.

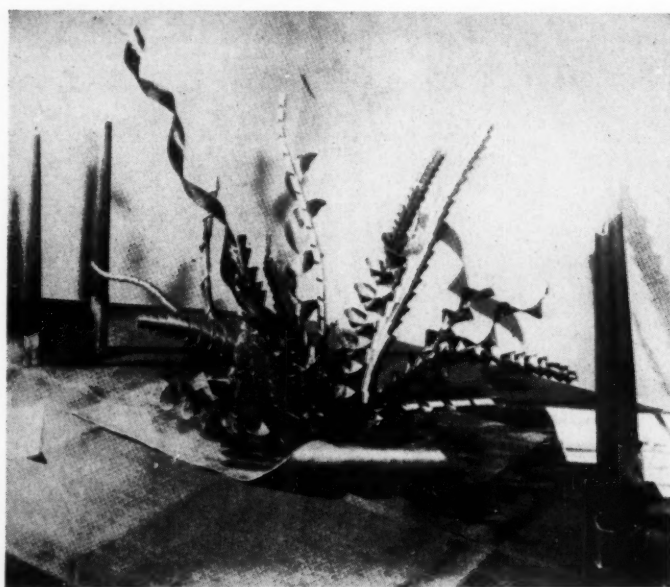
Free hand patterns are cut out of manila paper and then shaped into a working model. These will serve as stencils. Place them against the scrap metal and trace with a needle or sharp pointed tool. Heavy shears are used to cut the traced patterns from the thin metal. The flat metal forms are then shaped with the fingers or the dull edge of a knife.

Here's how the centerpiece shown below was made:

Large shavings were found by ransacking the junk heap of a milling machine company. These metal scraps were both blue and natural colored steel, and were found in a variety of both tight and loose coils. To provide another colored metal, some copper scraps were shaped by wrapping them around a piece of wood and then slipping them off the wood without unwinding the coils.

In order to keep the metal coils in an upright position a holder was made of a 6" x 12" sheet of lead, fringed in from the ends for five inches and 1/2" in width. These pliable strips were then wrapped around the ends of the metal spirals to hold them in their position to form a plant-like group.

• F. E. DENTLER



A table centerpiece of metal shavings.



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**THIS MONTH'S COVER:** is from the Daumier oil painting, "Crispin and Scapin," in the Louvre Museum. The plates were prepared for DESIGN by Harry N. Abrams, Inc., publisher of "Library of Great Museums". The first edition of "The Louvre" (see inside front cover) carries this Daumier painting as well as ninety-nine other exquisite full-color reproductions. •



VOLUME 53 • NO. 6

MARCH, 1952

G. Alan Turner, Editor

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1. Articles accepted on contributing basis. 2. Always keep duplicate copy. Although we will make every effort to return contributions, no guarantee can be made. 3. Enclose self-addressed, stamped mailer. 4. Do not send original art work, only photographs. As a general rule, photos should not exceed 8" x 10". 5. Type all contributions, with proper clearances if necessary, and send to:

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## COLOR IN ADVERTISING

**T**HE majority of magazines use color. Lately, in an analysis of several million inquiries, involving 2,349 advertisements run by 163 firms, color brought an average of 53% more returns per 100,000 circulation than did black and white. Such color tests and statistics are convincing, and they agree with the findings of constant investigations by the Color Research Laboratory of Sun Chemical Corporation, New York. Color competition today in space advertising is intense.

Among both men and women a black and white page was found to have an average visibility of 30.7%; a four-color page 50.5%. Among men the visibility of the black and white page was 30.9%; the four-color page 46.4%. Among women the visibility of the black and white page was 31.1%; the four-color page 52.1%. These percentages were for products in twelve classifications and included advertisements for automobiles, clothing, food, household furnishings and cosmetics.

Color as an attention getter, when it is not in marked contrast with its surroundings, has a potential value of from 20% to 25%. On a back page of a magazine its value is from 33-1/3% to 50%.

In showing merchandise, if the color is merely incidental (such as the color of a package) the attention-getting value may run up to 10%. When the color is integral with the product and glorifies it, the value may run over 100%. Men respond to colors on the average more than women.

H. BETTYE STOUT ●

## CHANGE OF DATES FOR BIG ART SHOW

**T**HE Florida International Art Exhibition will be held at Florida Southern College in Lakeland, from March 3rd-21st, 1952. (An earlier date has been cancelled.) The giant show has attracted 1,200 entries from throughout the world and represents a departure from customary procedure. All entries will be hung, no selection committee being employed. A jury of well known professionals will select the prize-winners for the more than \$5,000.00 in awards, and all entries will be offered for sale at the exhibition. Winning paintings will be exhibited in New York City after closing date. ●

## \$1,350 OFFERED FOR POSTER DESIGNS

**M**CCANDLISH Lithographing Corporation offers readers of *DESIGN* cash awards in their annual competition for 24-sheet poster designs. Entries will be accepted from all artists in the United States and Canada, both professional or amateur.

Designs must be submitted in standard 24-sheet poster proportions (i.e. length 2 1/4 times the height of sketch) and must reach the *McCandlish Corporation, Roberts Avenue and Stokely St., Philadelphia 37, Pa.*, no later than 5 p.m. April 10, 1952.

This year's subject is "Outdoor Advertising". The prizes are as follows: 1st Award, \$1,000; 2nd Award, \$250.00; 3rd Award, \$100.00. Judges will be: H. M. Dancer, Vice-President of Dancer-Fitzgerald-Sample, Inc.; Walter J. Daily, Vice-President of Lewyt Corp.; James Lelafield, Advertising Mgr., General Foods, Inc.; Mark Seelen, Art Director of Outdoor Advertising, Inc.; Norman Smith, Advertising Mgr., Sunshine Biscuit, Inc.

Technical data on designing posters may be found in the Jan. 1952 issue of *DESIGN*. For additional information contact Mr. H. A. Speckman, Vice-President of McCandlish Corp. ●



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By MICHAEL M. ENGEL

**LIKE FATHER LIKE SON:** Charles Hawthorne was a celebrated American painter who had a secret desire to be a professional cellist. He never made the grade, but his son, is now cellist of a symphony orchestra.

**CIRCUS OBSERVER** was John Stuart Curry, who, twenty years ago, toured the country with Ringling Brothers and Barnum Circus. Some of his best paintings include animal forms and performers he studied during his tour.

**EMBARRASSING MOMENT:** Jurists of a recent museum-sponsored exhibition in Toronto were set back on their heels when the first prize which they had awarded for an abstraction, proved to be the joking work of a nineteen year old student who had merely framed a cardboard on which he had wiped off his brushes! Critics, also taken in, had described the work as "showing vast promise", and "judicious handling of spatial relationships."

**HE GAVE THEM THE DICKENS:** Charles Dickens once wrote a nasty poem deriding members of the Royal Art Academy for setting themselves up as tin gods.

**ORIGIN OF "POSTERS":** The streets of London were once protected with wooden handrails, to assist wobbly pedestrians maintain their balance on the cobblestones. Placards were occasionally nailed along the rails and became known as post-rail bulletins, later coined as "posters." (The rails vanished in the Great Fire of 1666 and were never replaced.)

**WHO MADE THESE WOODEN INDIANS?** The fathers of two famed contemporary American artists, Gari Melchers and Charles Demuth, are among the few recorded carvers of wooden indians. Going into the manufacture commercially, Messrs. Melchers and Demuth, Sr. received \$150.00 for the more elaborate models, and offered cheaper indians for \$25.00.

**WORLD'S MOST EXPENSIVE NEEDLE** is to be found opposite the Metropolitan Museum of Art in New York's Central Park. It is "Cleopatra's Needle," an obelisk which was presented to the U. S. by the Khedive of Egypt in 1877. It cost \$100,000 to erect on its base, and the money was donated by William Vanderbilt, in 1881.

**BENEDICT ARNOLD'S** acquaintance, the ill-fated Major Andre, was a talented artist and scene painter in New York City, during the British Occupation.

**AUDUBON'S TECHNIQUE:** The reknowned Audubon rendered his bird studies in watercolor and his animal paintings in oils.

**HE KEPT THE HOME FIRES BURNING:** The late John Sloan, recently honored with the Gold Medal of the American Academy of Arts and Letters, consistently refused to leave the U. S. for "art inspiration abroad." He waged a one man campaign to open the eyes of young artists to the wonders of their native country.

**BELL SONG:** Frederick Waugh, the marine artist, presented an ancient bell to his church in Provincetown, Mass., and tried his hand at poetry by inscribing on the bell:

From Barcelona of old reknown,  
I crossed the sea to Provincetown,  
Calbato made me without a flaw,  
To be hung up here by Frederick Waugh.

**IMMORTAL QUOTE:** "One paints with one's head and not with one's hands."—Michelangelo.

**RIGHT FROM THE HORSES MOUTH:** Earliest recorded lithography in England was done by Rudolph Ackerman, a former maker of horse's harness and bits, who became an art dealer during the early 1800's. ●



# FANTASTIC DESIGNS FROM TIBET

images carved in yak butter, and paper masks

NOTES BY HARRIET WILSON

**B**YOND the forbidding borders of the Himalayas, in a country now under the control of the Chinese Communist Army, live the people of Tibet. Difficulty of transportation over the tortuous mountain trails have kept this secret land remote from the influence of western art culture.

The art of Tibet is ceremonial in meaning and usage. The country has borrowed (perhaps even given) themes and motifs from the neighboring Mongols and natives of India and Pakistan. The Bhuddist is reflected in their work, with Hindu religious themes also prevalent.

A remarkable folk art has been developed among the itinerant artists who travel through the land, making masks and images for the Tibetans.

The masks are of papier mache, but the images are of yak butter. Both have a prominent part in the great religious festivals and dances held at the monasteries.

The colors used are clear and fresh, about twenty in the butter bas reliefs. The pigment is added as powder to the white butter itself to make a plastic self-colored material. The favorite hues are scarlet, flame, blue, and bright green. The great masks are painted with much stronger and simpler hues, which are usually Chinese blue, gold yellow, and vermilion.

The Mask of Yama, King of Hell, is Chinese blue with



YAMA DEVIL MASK

*papier-mache in blue, gold, vermilion and white.*

gold and vermilion flames. Glittering golden leaf-like ornaments tip the long horns, form eyebrows, and the sides of the lion-like mouth, but the great curled nostrils are vermilion. The small cat-like mask is yellow with vermilion lips and glistening white fangs. It has blue eyes as have most Mongolian devils.

Perhaps the finest mask of all is that of the death's head which is bone white with red eyes and trim, for it not only suggests what was intended but is a superb design as well. Its spacings are particularly interesting and the contrast between curves and the sharp straight lines in the fan-like ornaments is very pleasing. Here is a skeleton head which is beautiful and effective as well as perfectly functional in suggesting the grave and death.

Of the units taken from the butter panels, circles and clouds, flower and leaf forms, all-over patterns of dots, heads, and flowers are common. All are highly stylized, and are combined to form an endless number of interesting motifs. They are also made into borders characterized by a rhythmic repetition of parts. ●



**BUTTER IMAGE DESIGNS** are abstractions of fantastic animal and leaf shapes. To left, a water buffalo head; to right, a dragon's claw. These are bas-relief plaques.



**DEATH'S HEAD MASK** from Tibet is worn at funeral ceremonies. It is bone white with scarlet eyes and trimming.



# GUIDING YOUNG ARTISTS

a useful outline for elementary art teachers

FROM MATERIAL BY

c. d. gaitskell

*Photograph courtesy Crawley Films Limited, Ottawa  
taken from the film "Creative Hands No. 7."*

**EDITOR'S NOTE:** The following article is a condensation of material in Dr. Gaitskell's "Children And Their Pictures." (The Ryerson Press, Toronto.) An invaluable teaching guide, this small book is available for fifty cents thru: International Film Bureau, 6 N. Michigan Ave., Chicago, Ill. (foreign and Canadian orders filled by Ryerson Press, Toronto, Canada.)

Dr. Gaitskell served as Director of the 1951 Seminar for Visual Art Education, UNESCO.

Teachers interested in obtaining sound motion picture films based on the series, "Creative Hands," for which Dr. Gaitskell is Educational Consultant, may have these free of charge in most States by contacting their local Board of Education or public library. The films will be shown at all Regional art conventions to be held during March, April and May of this year.

**W**HEN a young child makes a picture, his statement is usually very personal. He is not likely, for example, to draw a flower by itself; rather he prefers to make a picture about "Me picking flowers." His work includes his feelings and his thoughts. Picture-making, therefore, should not be considered as just a display of skill in drawing. *It is a personal statement in pictorial of a child's reactions to his life.*

## WHY WE TEACH ART IN SCHOOL

Children learn to paint as naturally as they learn to speak. They can paint with meaning long before they can communicate messages in writing.

If picture-making is such a natural form of expression for children, is there any work for a teacher to do? The answer is definitely, yes. First, the teacher must see that suitable supplies and equipment are available. Next, she must arrange the physical conditions of the classroom so that maximum use is made of available painting surfaces. Third, she must, when necessary, motivate the children's interests in topics for painting. Later, she must offer timely and suitable guidance. Finally, she must treat the finished work with respect.

## SUGGESTED MATERIALS

Young children like big brushes and large sheets of paper. This is because they paint with the large muscles of the arm, rather than with the finger muscles. At first they should be given brushes with bristles at least 2½" wide and with 10-inch handles. The bristles are of hog's hair. The minimum size of paper should be 12" x 18". The paper can be newsprint, manilla, or ordinary wrapping paper.

Tempera paint should be provided. As many as eight colors may eventually be used, together with black and white. Tempera paint may be bought in either liquid or dry-powdered form. (As alternatives to the use of paint, young children can make pictures with large wax crayons, with colored paper and soft chalks.)

For beginners, one color should be placed in jars or tins, and each child should be provided with one brush. Later more colors should be made available. To prevent accidents, the jars holding the colors should be placed in a cardboard or wooden box, or in a wire basket such as the milkman uses. Several colors require the provision of one jar of clean water in which a child may wash his brush, or one brush for each color.

As children gain experience in their painting, they may be provided with arrangements which allow them more freedom. Paint jars may be placed on a shelf. For each jar a spoon or paddle should be provided. Under the first shelf a second wider one might be built on which the children may rest their other supplies. Both shelves



## THE CHILD:

Full of ideas and fearless in his approach to this work, the young child is a natural painter. His curiosity over the materials and tools, as well as over the effects he may achieve with them, keeps him deeply absorbed. The activity of painting provides him with a method of learning scarcely to be duplicated by any other means.



#### THE TEACHER:

Acting as a guide and counsellor, the teacher has an important part to play in the picture-making program. She must see that suitable accommodation, supplies and equipment are available. Also, she is expected to provide inspiration and encouragement when they are needed. She must never force her adult forms of expression upon the children, but rather, must assist the youngsters to say what they want to say in the way they want to say it.



should be covered with oil cloth or linoleum. The children file past the jars, dipping out the colors they require into a muffin tin having six or eight depressions. If there is no sink in the classroom, water may be placed in pails. The children dip out water, placing it in a vacant space in the muffin tin.

Older children should have greater freedom in their selection of brushes. Smaller brushes which come to a point and are made of soft hair ("camel's hair" or "sable") should be available. Size No. 5 to size No. 8 brushes are suitable. All brushes should be stored in jars with the bristles up.

#### WHAT TO PAINT?

Children find topics for painting in their lives at home, at play, at school, or in the community in general. Children seem to have all manner of interesting experiences. However, they do not think about making pictures while they are *having* these experiences. Frequently, the teacher must help the youngsters to recall the events in their lives so that their interest in the topic under discussion and their excitement about it will grow. A theme might be introduced with a general question such as: "What did you do last Saturday?", or "What did you see on your way to school?" Various responses will be forthcoming. After these are discussed and the teacher feels that each member of the class has a sufficiently clear idea of what he wishes to depict, painting may begin.

#### GUIDING THE CHILD-ARTIST

When a child starts to paint, his ideas are not complete. As he faces the task of painting, he is presented with many problems as to how to proceed. This state of hesitancy is good, because it stimulates thinking. *The teacher must take care not to do the thinking for the child.* The child must learn to stand on his own feet and not run to the teacher to think for him.

The teacher must be careful to see, however, that children do not fail in their efforts for want of necessary guid-

ance. Should a child in a group be unable to start a picture, he would require individual attention. Questions by the teacher related to the topic may help the child. She might ask him about the title of his picture or about the most important character to be painted.

The teacher must remember one important fact about guidance. *Guidance is offered to assist children to say what they want to say in the way they want to say it.* Guidance is never offered as a prescription to paint in a manner which the teacher finds preferable for personal reasons.

#### WHAT TEACHERS MUST NOT DO

In picture-making, children are supposed to say something about themselves and their lives. They are not supposed to say what the teacher tells them to say. A teacher must accept child-like work from children. She must not force adult ideas upon them. If a sky does not touch the earth in a child's picture, one can be quiet sure that the child has good reasons as to why it should not do so.

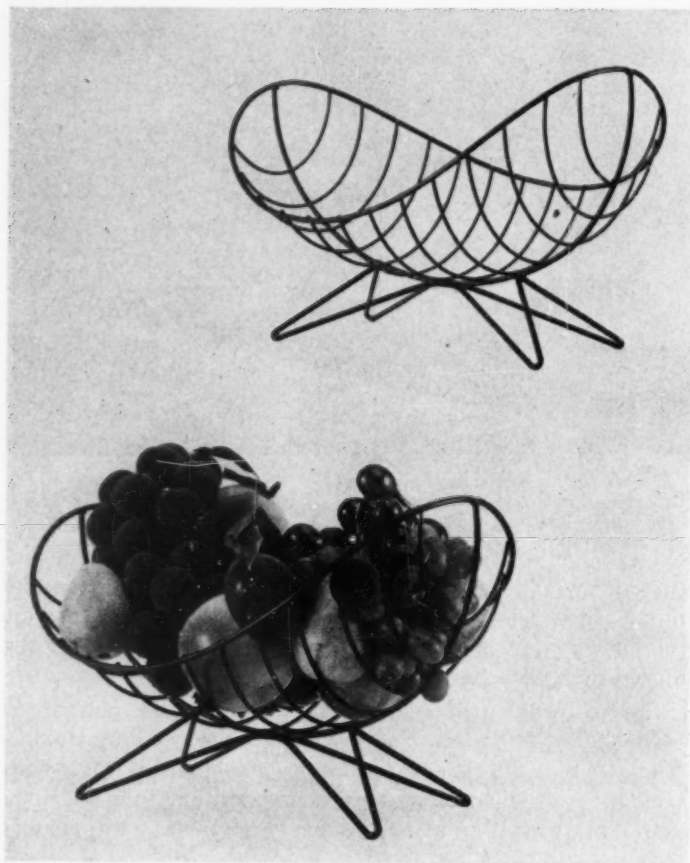
A teacher should not give insincere little patterns to the children to reproduce. Patterns composed of circles, triangles or ovals to depict human beings, toys or other objects are merely a sign language which some grownups have devised because they think this work resembles that of children. Nothing could be further from the truth. Children do not naturally draw in this manner; they have a better way.

No child should be forced to do "exercises" in art "to improve his skill." Let his skill grow with his power of expression. Such exercises as drawing old hats or pussy-willows as they appear to the camera have no place in the art program of children. Likewise, drawing boxes or lines of telegraph poles to learn perspective should be left out. Copying lilies and crosses for Easter, horns of plenty for Thanksgiving, or any other kind of grownup symbol should also be eliminated. Children have many exciting things to say about special feast days and holidays,

please turn to page 150

# "STRUCTURAL MODERN"

wrought iron is twisted into fascinating curves for household decoration



**SCOOP BOWL** by Ferris-Shacknove team is of wrought iron in baked finish. Dimensions are: 12½" x 8¼". Coloring is black, white, citron, russet and green.

photography by david roytner

designs by ferris-shacknove

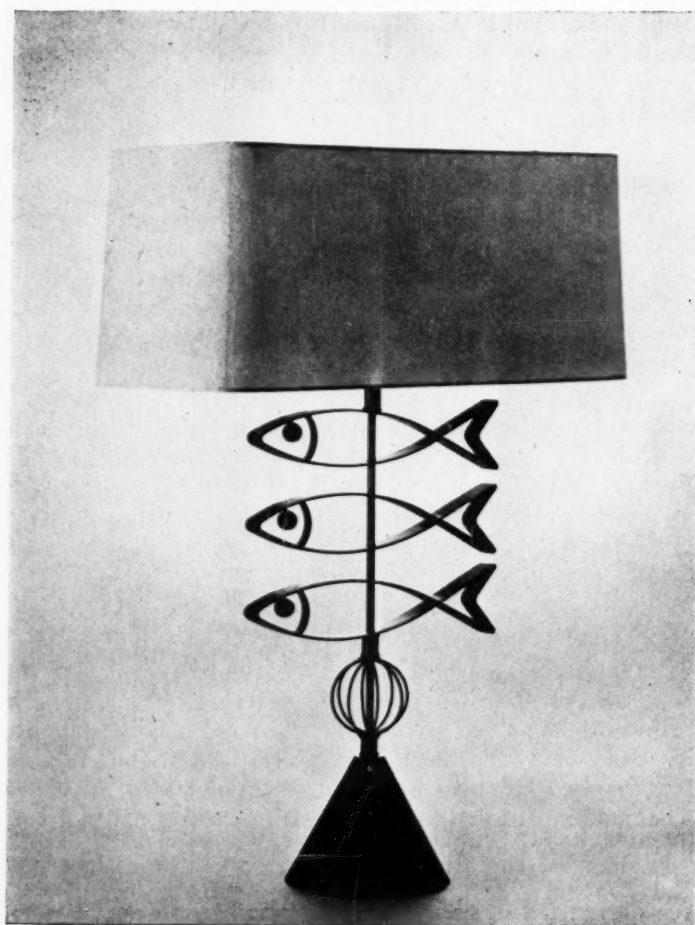
**WEATHERVANE FISH LAMP** is utter simplicity, yet has charm that stands repeated scrutiny. Shade is of fiberglas. Overall height is 32". The base is of gunmetal, black and white, over wrought iron.

**O**NE of the most competitive fields in creative art is that of home decoration. With an estimated seventeen million families in the upper-middle income bracket (\$6,000-\$9,000) the primary objective of commercial home furnishing companies is to create distinctive art objects in the broad "necessities" category, that will interest these people. The industry figures that lower income families do most of their shopping in department stores where price is the primary concern, rather than individuality of product. They, therefore, concentrate on the market willing and able to purchase superior merchandise of individualized design.

The five examples reproduced in this article fall into the latter category. They are clean in aspect, emphasizing functional use in modern taste. All feature the application of wrought iron, bent into esthetically pleasing shapes, and are virtually unbreakable under normal use.

The designers are Andree Ferris and Reta Shacknove, an enterprising team of artists known to the trade as Ferris-Shacknove. They have been applying their unusual talents to the home furnishing industry since 1945.

For the first several years of their partnership, Ferris-





Shacknove concentrated on the needs of the advertising field, creating novelty packaging, counter displays and interior or window displays for leading chain store accounts. Their imaginative work often combined unusual materials, including wood, wire, reed, metals and rhinestones. On one occasion they even added feathers to their objects! All bore the stamp of artistic integrity.

Miss Ferris is a native Californian, a graduate in Fine Arts at Scripps College in Claremont. On receiving her B.A., she became assistant to William Manker, a West Coast specialist in ceramics. During the war years, the young woman acted as technical illustrator for Douglas Aircraft. She has also been an animator for Hollywood cartoon studios.

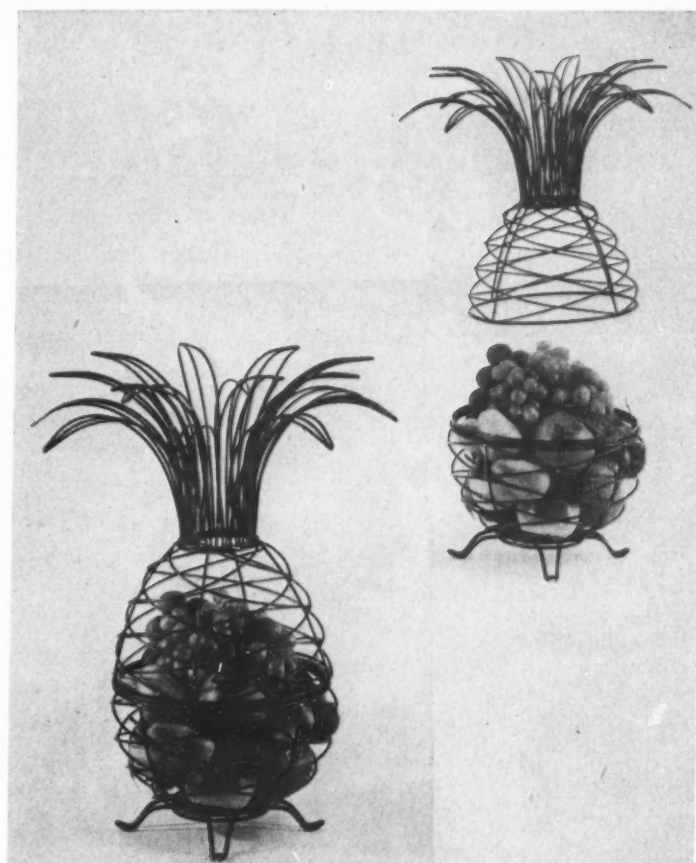
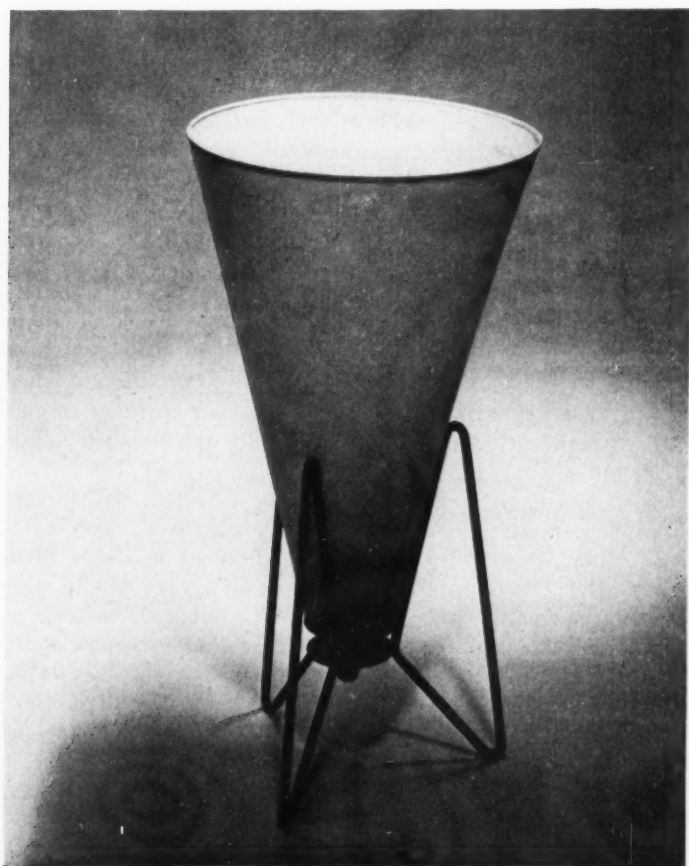
Her partner, Miss Shacknove, was born in Canada, but majored in Fine Arts at Hunter College in New York. This was followed by an M.A. at New York University, and a subsequent stint as art teacher in Manhattan high schools. She has also had extensive training in ceramic glazes and the silversmith craft.

Their recent work has, of course, been in the structural-modern application, with their line of creative merchandise being widely distributed by the Gottschalk Sales Co., 255 Fifth Avenue, in New York City.

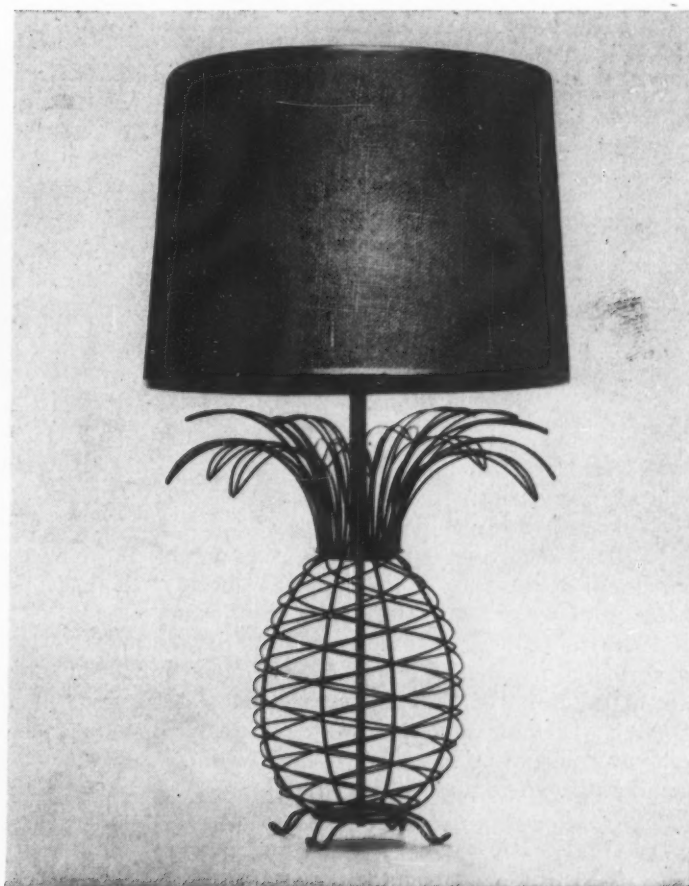
The examples of their work are reproduced in DESIGN for two reasons: first, to acquaint our readers with the fact that work of this unusual quality is available on the market; second, to inspire art teachers and students of imagination. DESIGN regards with horror the vast mass of pop-

(please turn to page 148)

**TRIANGLE LAMP** is black wrought iron. Note how base has been minimized, made an invisible portion of fitted shade, which is fibreglas. Top diameter of shade is 9", with depth 14". Overall height is 18½".



**PINEAPPLE MOTIF** has been incorporated into two distinctive applications. Top is a fruit bowl which opens sectionally and stands 20" high. Colors are black, white, citron, green and russet. Lower use is as lamp with a burloom shade in green, russet, gray and white. Overall height is 34".



# THE ARTIST'S CAREER IN ADVERTISING

here are opportunities for you in a 3 billion dollar a year field



Lester Rossin Associates

Art agencies offer well-paying positions to talented personnel.

**A**DVERTISING is one of America's great businesses. It has become an indispensable adjunct of commerce, industry, and government, and single corporations annually budget millions of dollars to inform the public about their products and services. Advertising is a part of the tremendous activity of distribution—merchandising and selling the multitude of goods manufactured and processed in numberless factories. Businesses which sell services rather than things (e.g. the telephone company, railroads) use advertising to attract customers. Advertising can also be used to promote the acceptance of ideas and ideals.

Because of its tremendous influence, advertising is a serious and significant field, aside from its purely financial importance, which is considerable. It is estimated that in 1946 well over three billion dollars was spent on advertising in the United States.

Nearly half a million people may be occupationally classed as advertising workers. About one hundred fifty thousand of them are employed solely in advertising work, and of these, perhaps twenty thousand work in agencies.

Advertising in some form is at least as old as historical records, but modern advertising has come into being only in the last hundred years. As literacy increased, and printed matter was more and more widely circulated, and as improved transportation made possible business at a distance, vendors began to announce their wares.

Makers of patent medicines were among the first to discover the power of popular advertising, and to exploit it. More conservative—and more reliable—businesses followed the trail they blazed. The advertising agent began to do something more than provide blank space for a client to fill; the whole concept of advertising changed. The advertising agency developed service to meet the need, and the advertising artist came into his own.

Each advertisement in a magazine or newspaper, each item in direct mail, display, and packaging, calls for the services of an advertising designer. Agency work has many facets: the executive department, the new-business department, media men, account executives, production men, copywriters, researchers, and general office workers cooperate with the art department to produce the finished advertisement.

The art department, under the art director, will include layout men, letterers, illustrators, typographic specialists, and other artists, all of whom are more or less able to do any of the jobs required, but who (in an agency of any size) develop specialties according to their skills and tastes.

Many large businesses have their own advertising departments, which are in effect agencies working on a single account. They usually cooperate closely with the advertiser's outside agency, and differences between the two are not significant so far as the artist's work is concerned.

Large department stores are particularly likely to have their own advertising departments.

Newspapers and other periodicals are also called upon



by smaller advertisers to do planning and layout for them. Therefore, they, too, have advertising service departments, which, on large publications, will do promotion and publicity for the publication itself as well as serving the clients who have bought space.

Independent art studios—groups of artists who work together on free lance commissions solicited by a manager or agent—are also organized much in the manner of an advertising agency art department.

#### TALENT PLUS TRAINING VITAL

Advertising design involves the most effective arrangement of elements on a page, type specification, decoration, and illustration.

In addition to natural creative ability, the successful advertising designer must have superior training and good business sense. He must always remember that the primary purpose of advertising is to sell the thing advertised. The advertiser is not interested in fine art as such, and the advertising designer must be able to share his outlook, and understand the demand for subordination of his own tastes and preferences.

On the other hand, he must remember the best advertising art does the most effective selling, and be ready to defend his own judgment and skill as real factors in the productiveness of a given advertisement.

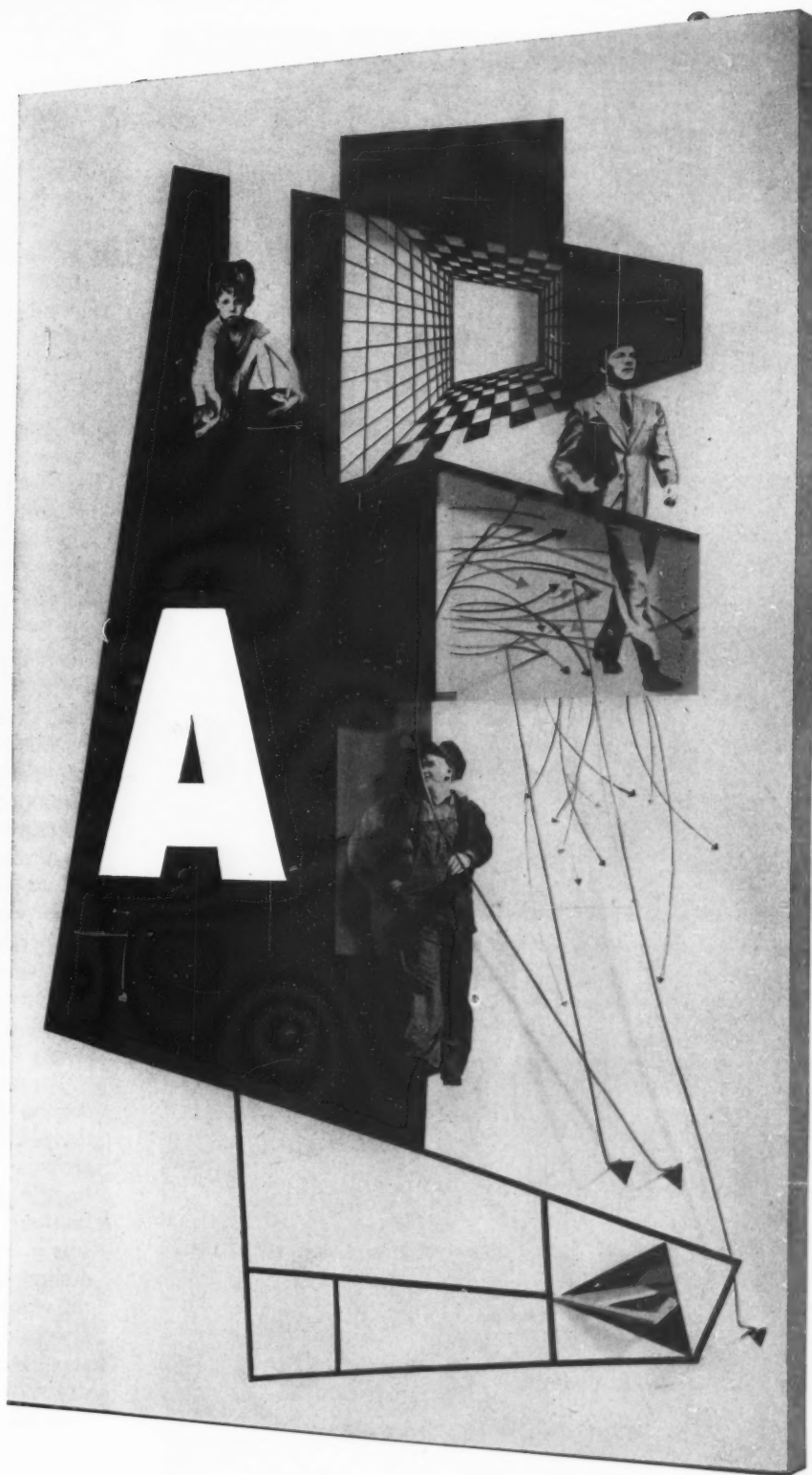
In planning an advertising career, basic education is most important, since specific techniques will be learned at work. The student should choose an art school which offers a major course in his field of interest, since there is a wide difference in the procedure and objectives of fine arts and practical arts training.

Before specializing, the art student should have thorough training in the fundamentals of design and drawing. This foundation instruction is an important prerequisite to the specialization.

A good general education is of immeasurable benefit to any artist. The more he knows of the world, of people and their behavior, of history and literature, of the social sciences, of music, sculpture, and the dance, and indeed of every subject, the better prepared he is to cope with the tremendous demands made on his creative talent. His imagination will respond more readily to many more stimuli, he will have a fund of information immediately available when he begins work on an assignment, and he will have a stock of clues for further research when it is required. He will therefore benefit greatly from a curriculum which includes cultural subjects in addition to art courses.

The advertising designer must also study a number of background subjects. His program will include such courses as history of art, fundamentals of design, lettering (sometimes called calligraphy), nature and figure structure, color, and layout and typography, among others.

In many art schools, professional subjects are taught by people actively engaged in advertising agency work or as free lances—a practice which helps to impart up-to-date in-



formation and a professional outlook to students who otherwise might be impractical in their approach.

#### TYPES OF WORK OPEN

The broad fields of advertising art employ the same talent in different ways. Poster advertising is perhaps one of the best known media; it includes the car card, billboard, and point-of-sale counter card, among other forms. Package design is an important and growing use of art to which manufacturers and merchants are attaching more and more

please turn to page 147

# DAUMIER:

greatest of 19th century art reporters

photographs © "LES MAITRES", BRAUN CO.



Photo Braun

ACADEMIC RECEPTION: (1868)



DEFENDANT AND ATTORNEY:  
aquarelle

Collection Mrs. Albert Esnault-Pelterie



DISCUSSION BETWEEN LAWYERS: (aquarelle)

**F**IRST on any art list of political and social satirists is the name of Honore Daumier, who might have become one of the world's great masters, if he hadn't had to eat. Until the end of his career, this son of a glass worker was constantly haunted by the specter of poverty, a circumstance which forced him to spend the better part of his days turning out pot-boiler art for the Parisian journals. Yet, even in this daily grind, his lithographs managed to capture the flame of genius.

Daumier was born of unnoteworthy parents in the boisterous suburbs of Marseille, February 26th, 1808. His father, as has been noted, was a glass blower and a sometime poet (whose work was usually unpublished.) His mother came from a tiny mountain village in the southern Alps. When Honore was seven years old, the family packed up and moved to Paris, where the elder Daumier hoped to earn a living by writing verses. Consequently, young Daumier early learned what it was to go hungry.

From the first, Honore fell in love with Paris. Every day he would wander up and down the streets leading from their lodgings on the Rue de L'Hirondelle, watching the crowds mill along the boulevards. He saw housewives haggle over the price of half a fish, street gamins, barely in their teens, casting inviting glances at any man with a sou in his pocket—and all these fleeting glimpses remained etched in his mind. At the age of seven, he knew little of drawing, couldn't even afford a scrap of paper or bit of charcoal with which to sketch. But he had a memory as sensitive as a photographic plate. And as he matured, he drew from the rich portfolio of his mind for subject matter. Daumier almost never had need or use for a model.

By the time he was ten, his father had apprenticed him to, first, a bailiff as errand boy, and then with a book seller as clerk. "If you want to eat, Honore, you'll have to earn some money," he was told. So he worked, but he had begun to dream of being an artist.

At lunch hour (and sometimes even during working hours) he invariably strolled over to the Louvre. Like so many other young students, he passed the precious minutes with the ghosts of Rubens and Rembrandt, absorbing their passion for pure rhythm of form and color. Rembrandt in particular was his idol. The Dutch master taught him how ink and paint can breathe forth the reality of life like a subtle perfume.

He made a habit of antagonizing his employers and losing his jobs by default. Nothing interested him except drawing. His father finally gave up and entrusted him to the training of Alexander Lenoir, a rigorous academician. They



were mutually repellent. Lenoir tried to turn his strange young pupil into a follower of David, the reigning favorite of a France that had just emerged from the Revolution. David was a painter who tried to turn back the world to the days of ancient Greece. Even when he painted realistic scenes of the day, there were overtones of Grecian statueness in his modeling. Napoleon became a God on Olympus and David became official court painter for the militant Emperor. All this bored Daumier. "Monsieur Lenoir," he murmured, "I see things differently. People are alive, not statues." The relationship between student and instructor became strained, gradually dissipated to nothingness.

Daumier met a young artist whose ideas more or less coincided with his own, and they became friends. The acquaintance was named Ramelet and he had become proficient in a new type of art called lithography. He taught Honore the technique and it was like daylight finally piercing the darkness of a forest. Daumier quickly mastered the medium, soon far outstripped his friend in ability. And—wonderful!—he discovered that he could actually earn a living as a lithographer. The process had been adapted by the Paris journals. Daumier's sketches soon appeared in print and his reputation increased far above the meager wages he earned.

At the age of twenty-one he made the greatest mistake of his life, when he decided to continue as art-journalist. From that date he was literally a slave to the lithograph stone. For the next forty-five years, until his death in 1879, he continued to pour out the biting caricatures that made him feared and respected by politicians and statesmen. The constant effort rendered him virtually blind in his later years.

In 1846, when he was thirty-eight, Daumier met a girl named Marie-Alexandrine Dassy. She worked as dress-maker in a small Paris shop, and she filled a need in his life. They were married. Marie understood Honore, his unvoiced but driving desire to create great art, and she shared his frustrating poverty with compassion. They were never rich, never even in moderate circumstances, despite the fact he labored endlessly at his work.

Yet, if his pockets remained empty throughout his life, Honore Daumier gained a reputation as a satirist that made his pencil as much a force in 19th Century Paris as the pen of Hugo, Flaubert or Zola. Indeed, so great was his reputation in the field of caricature that the world found it hard to realize he was also a superb painter and sculptor.

The lithographs of Daumier appeared for the most part in two publications, "*Caricature*" and "*Charivari*." They numbered an incredible four thousand! His enduring fame will not be based upon them, however. It is his painting that will be long remembered; the work he was forced to do between times and for whose precious hours he would often finish as many as eight lithographic stones in a night so that he could paint in the daylight.

A loyal republican who never hesitated to attack social evil even among his fellow republicans, Daumier was always the center of controversy. He had already been fined three hundred francs (which he didn't have) and spent six months in prison, when he was only twenty-four. He satirized justice, the law, marriage mores, financiers and the new-rich at a time when such things just weren't being done. French contemporary Michelet prophesied of him: "It is through you that the people will be able to commune with the people." This was Honore Daumier, the people's artist who was never satisfied and who never stopped drawing while he breathed. ●



© Metropolitan Museum, N. Y.

THIRD CLASS COACH: 1856 (oil painting) One of the artist's most famous works, drawn, as were all his pictures, from memory.



© Michel Levy Collection, Paris

DEATH AND THE PHYSICIAN: A sketch which did little to endear Daumier to the medical world.



© A. Seba Collection, N. Y.

THE SALTIMBIQUES AT REST: (aquarelle) A magnificent watercolor whose lighting is reminiscent of Rembrandt.

# CREATIVE DISTORTIONS IN YOUR DARKROOM

a photographic springboard that suggests art abstractions



SKYSCRAPERS:

(double printed)



ROCKFELLER PLAZA, N. Y.:

**F**ANTASTIC abstractions or distortions can be made in your photographic darkroom, with no special equipment. The completed enlargement may be mounted for exhibition or will serve as a working model for painting of similar art distortions. All you will need is any suitable negative from among your snapshot collection. Here is how the above photograph was made.

## STANDARD EQUIPMENT

Enlarger, print easel, enlarging paper, normal development and fixing chemicals and the usual three trays for the developing solutions.

## PROCEDURE

Insert negative into enlarger and project onto the enlarging easel. Stop down aperture of lens to f.8 or smaller to afford maximum possible clarity. Hold easel in hands and lift one end upwards until image has been distorted suitably. Then prop the easel securely into this position so your hands can be free to control enlargement and insert the paper. (It is suggested that you drive a couple of nails into the back of your table, placing the back of the enlarging easel against these for propping. The front part can then be held up manually if necessary.)

If your enlarger has a red filter, you can visually insert the enlarging paper onto the easel for proper positioning. If you have no safe filter to guard the paper, a piece of red celluloid over the lens, affixed with scotch tape, will do.

Finally, position the projected image onto the enlarging paper, remove the filter and expose the picture. Develop in normal manner.

## TO INSURE FOCUS

Naturally, by tilting the easel, you have distorted the image to so great an extent that the top will be much closer to the lens than is the bottom portion. To compensate for this, stop down the amount of light as much as possible—f.8 was used for the above photograph, but if your negative is thin enough to permit, you might use a pinpoint opening. Following the laws of physics, the smaller the lens opening during projection, the greater the possible depth of field for sharper focusing.

Here are a number of subjects that will readily lend themselves to photo-distortions: buildings; landscapes; portraits; animal and insect forms; street scenes. Choose from among your present stock of negatives; you are almost certain to find several that are interesting. As a matter of fact, the most ordinary subjects become bizarre when treated in this simple manner. ●



# POINTILLISM

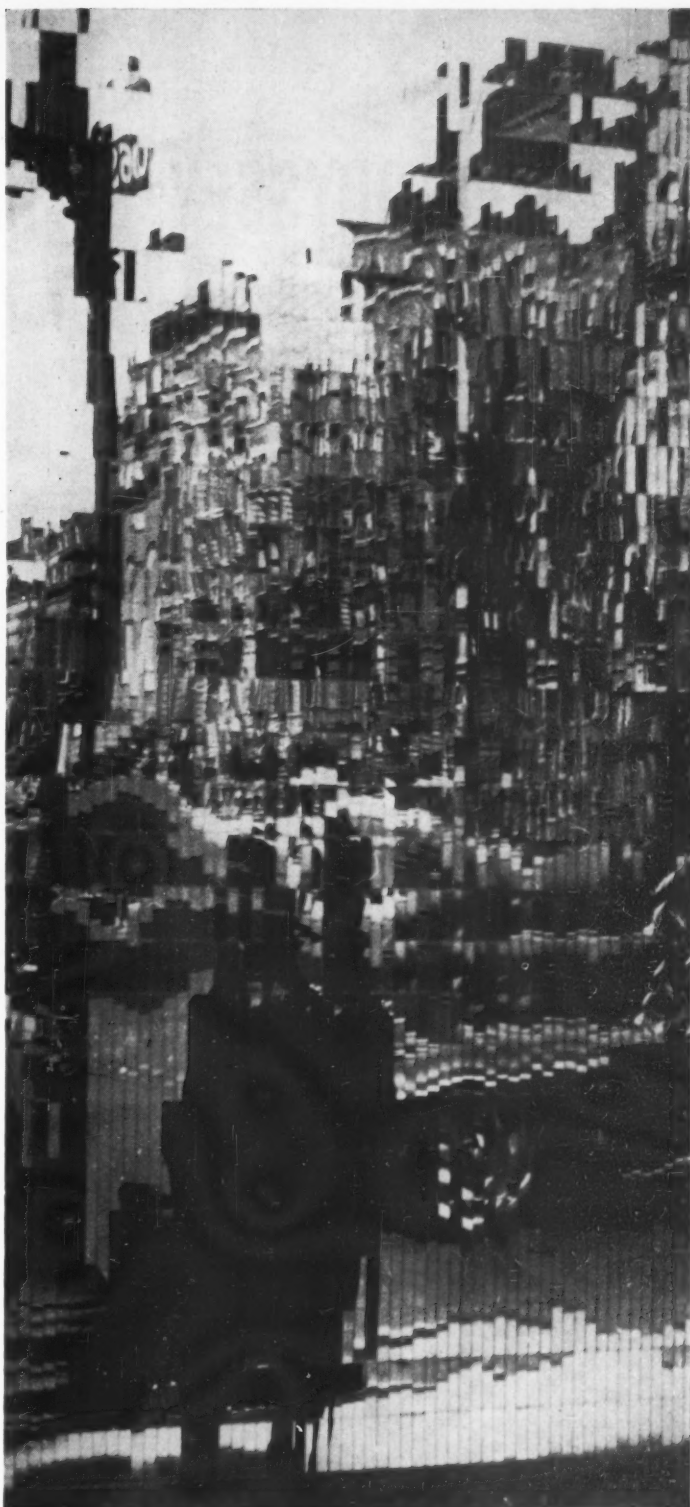
Two artists paint a picture . . . one with a brush and one with a camera.

**M**ORE and more today, photography is being recognized as a valid fine art medium, capable of achieving the criterion of the finest in painting and sculpture. The photographs of men like Edward Steichen, Karsh, Weston and Dr. Fritz Neugass are finding their way into the collections of museums.

Representative of the high standards being set by these masters of the lens is the unusual "Manhattan Mosaic", reproduced on this page. By shooting into a multifaceted glass column, part of a store entrance, Fritz Neugass has created an abstraction worthy of Picasso, a pointillist effect that echoes of Signac and Georges Seurat.

Seurat was one of the early impressionists who labored endlessly to achieve "the ultimate in painting." His pointillist effects were the result of applying thousands of minute points of color to his canvases. The effort must have been tremendous. His "Parade", shown below, took months to finish. (His most famous painting, "Sunday on the Grande Jatte" was two years in the making. It is now in the collection of the Art Institute of Chicago, where it is valued at \$200,000.)

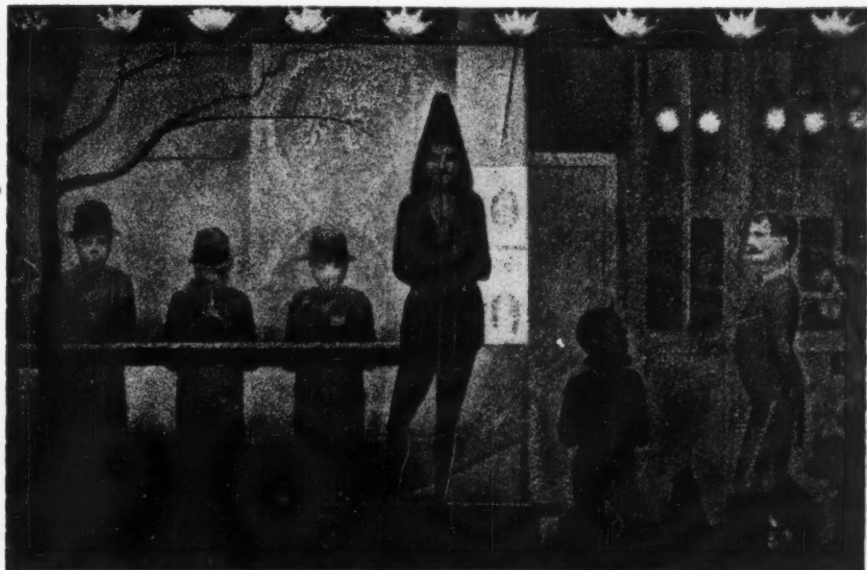
Neugass has achieved his end result much more rapidly, with a single well-planned photograph. Fortunately, we have come to understand that art is not a matter of man-hours, amounts of canvas or paint, or even a question of medium. Seurat painted to duplicate the intricacies of light; Neugass paints with light itself. Each is a master artist. ●



reproduced from (DESIGN) for oct. 1950

© Museum of Modern Art

Stephen C. Clark Coll.



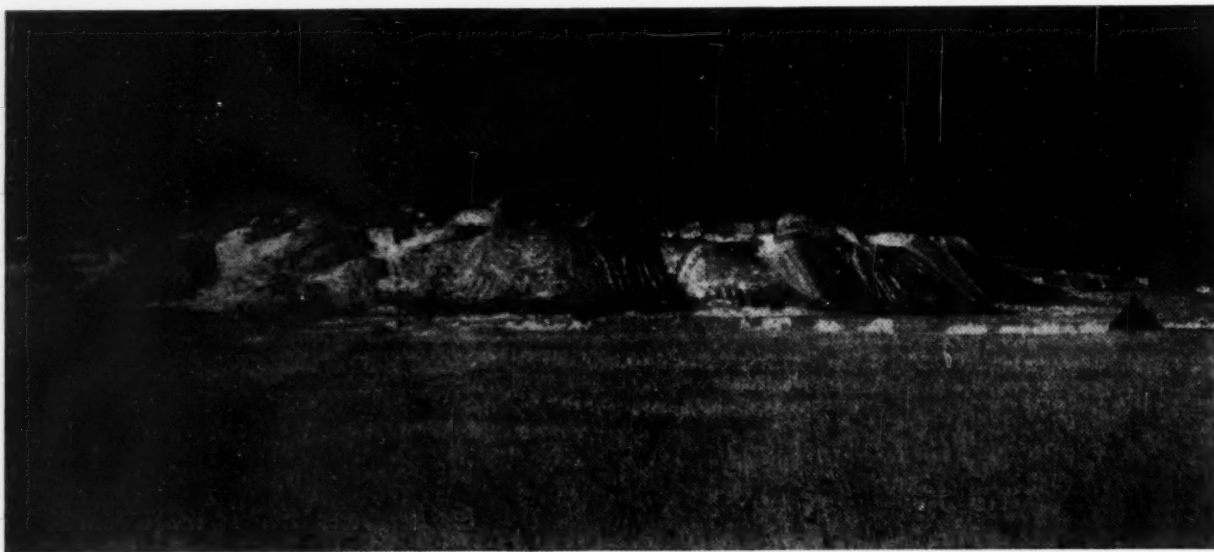
**"MANHATTAN MOSAIC" BY FRITZ NEUGASS**  
The above photograph contains many of the elements familiar to us in the impressionist work of Seurat, the abstraction of Picasso and the cubist paintings of Braque. All methods, painted and photographic, break down the play of light upon natural surfaces to its essential form.

**"PARADE" BY GEORGES SEURAT**  
Laboring for months on end in the semi-darkness of his studio, Seurat impregnated his canvas with countless thousands of dots of pure color, each placed in mathematical juxtaposition to its neighbor.

Seurat photograph courtesy of McGraw-Hill Co., publishers of "The Art of Color and Design"

# THE ODYSSEY OF HEINRICH SCHLIEMANN

an incredible search for the ruins of ancient troy



© Beck & Bartl, Athens

THE FABLED CITY OF TROY.

Only these wind swept ruins remain on top of a mound of earth.

"Troja und Ilion" by Dörpfeld

by  
g. alan turner

**H**AD there ever really been a city called Troy? For thousands of years this question fired the imaginations of student and scholar alike. Was Homer's classic prose in the *Odyssey*, describing "the topless towers of Illium" fact or artistic fiction? Had it actually existed—the fabled city to which Paris, Prince of Troy, had taken his willing captive, Helen?

The legend of the beautiful Helen of Troy ("the face that launched a thousand ships") is famed in historic fancy. Homer tells us how Paris was smitten with love for Helen, Queen of Sparta, and carried her away on his ship. In vengeance, King Menelaus enlisted the aid of his brother, Agamemnon, King of Mycenae, and the united armies took off in pursuit of the kidnaper, thus launching the Trojan War. And after a ten year siege of the city of Troy (Illium), they set the Trojan stronghold on fire, burning it to the ground.

That much is fiction, wedded to history by a poet's imagination. Whatever the actual cause of the Trojan War, the riddle of Troy became an obsession with an incredible fellow named Heinrich Schliemann. This obscure son of a poor German minister fell in love with Helen of

Troy when he was a young man, and made up his mind that he would find her legendary city. The fact that the lady in question had vanished from the face of the earth along with her prison-stronghold, more than three thousand years earlier, did not deter him from his pursuit of the enigma. If Troy had ever been, he, Heinrich Schliemann would rediscover it!

Following a deliberate path whose singleness of purpose may never be matched, Schliemann made up his mind to prepare for the expedition he would undertake one day. He would need money to organize a search. So he got a job as a grocer in a neighboring village. He soon found that his entire week's salary would pay for no more than a pickaxe. What he needed was *thousands* of dollars. He quit his job, signed on as cabin boy of an ocean freighter and shipped for South America. The boat sank in mid-Atlantic and Schliemann was saved by a vessel returning to Amsterdam. The timetable of history was delayed a few years while young Heinrich earned another stake as a bookkeeper. He spent evenings learning eight languages—just in case he might need them in his travels. Somehow, when the Crimean War broke out, he wandered over to Russia and became an army contractor. That did it. He made a gargantuan profit—enough to send him packing to California, where, by the weird alchemy of fate, he was able to run his profits up into a fortune as a gold prospector. Now an American citizen, Schliemann once again turned his eyes eastward toward Greece. The topless towers of Illium were waiting for him. He heeded their siren call and made his way around the world to Constantinople.



#### IN PURSUIT OF TROY

As soon as Schliemann got to Constantinople, he started bribing every official he could lay his hands on, finally obtained credentials and took a safari to a mound of earth named Hissarlik. The site was just across the raging waters of the Hellespont on the continent of Asia. Of course, Schliemann reasoned, political boundaries had meant little thirty-odd centuries earlier. Could this neglected mound of grazing land be the location of his beloved city of Troy? He soon found out. No archaeologist, he and his crew dug down through three thousand years of history, passing the ruins of Troy without knowing it! When they finally stopped digging they had gone down through *nine* former cities, the last one dating back to 3000 B.C.! Schliemann had to quit operations when the bribed officials protested he hadn't located the gold he had promised lay in the big hole. Bewildered by the inextricable maze of archaeological culture he had uncovered, Schliemann paid off his crew, convinced himself the ninth city had actually been Troy, and left for the mainland of Greece to see if he could also find the ruins of Mycenae, the capitol city which had been the starting point for Helen's kidnaper. Poor Heinrich—had he but known it during those hectic days, the city of Troy was uncovered by his spades, third from the top of the heap at Hissarlik! He had dug at the center of the mound, but the ruins were at its edges. The year of his magnificent blunder was 1875. It was not until ten years later that he returned to Hissarlik to pinpoint his lost city, but he died without knowing how close he had come to the real towers of Illium.

Fumbling though Schliemann's early attempts had been, we owe a great debt to his obstinacy, for through his excavating, origins of early Greece were pushed back a full seven hundred years.

#### THE RIVAL STRONGHOLD

If Troy was somewhat hard to locate, Schliemann had better fortune on the Greek mainland, to which he traced the beginning of the *Odyssey* taken by Helen and her clandestine lover, Paris. In 1876, the expedition, now wisely reinforced with an archaeology scholar named Wilhelm Dörpfeld, made its way to Argolis, in the northern part of the Pelopennesus. A massive old city lay there in ruins, its palace guarded by the huge blocks of a stone wall. As the party entered the site, they had to pass under a giant gateway upon which were sculptured the figures of two



© perret and chipiez

CORBELED GALLERY of the Citadel at Tiryns. 1500 B.C.

lions. The carving was reminiscent of the earlier art of Babylon. Scholars had known the city existed, but little serious work of excavation had ever been done before. Schliemann had the money, so he did the digging. From the first, luck was with the expedition. Right beside the Lion Gate (through which Schliemann decided Helen had been spirited by her lover, and under whose pediment the avenging armies of her husband, the King, had marched in pursuit) the diggers unearthed a series of burial shafts. They soon discovered something most unusual about the graveyard—everyone had been buried standing up, wrapped like cigars in gold foil! And around the feet of each corpse, Schliemann found piles of silver and gold, conclusive evidence that the city had been attacked so unexpectedly by the invading Trojans there was no time for the inhabitants to buy their lives by directing their captors to the source of rich treasure.

#### THE OLDEST CITY OF ALL . . .

Two major discoveries now to his credit, Schliemann was still unsatisfied. There was yet so much more of the *Odyssey* . . .  
(please turn to page 147)



**SCHLIEMANN'S EXPEDITION** discovered this rich heritage of pre-Hellenic art at the ancient citadels of Tiryns and Mycenae. Top left is "Priestess Bearing a Casket", a fresco from the Palace wall at Tiryns, probably painted in 1450 B.C. Center is the famed "Lion Gate" at Mycenae, thru which Paris may have taken his captive, Helen of Troy. The carved lions are reminiscent of earlier Babylonian relief work. Carved about 1300 B.C. Far right is the entrance to the Treasury of Atreus at Mycenae. The reconstruction work was done by Charles Chipiez.

a classroom art project:

# FINGER PAINTING



Use your entire hand in a swirling motion during a finger-painting. Daintiness is a minor factor, freedom of expression is all-important.

**T**HE possibilities of the use of finger paint in getting spontaneous design is beginning to be recognized by decorative artists. The paint is a sort of plastic mud combined with pure color, and it is possible to get effects with it which are impossible with any other medium. A mere movement of the hand makes designs grow out of the background.

The first step in making a finger painting is to place a sheet of wet paper, water glazed surface, on a table top or piece of linoleum. About a teaspoon of paint is placed on the paper and spread over the entire surface of it, using the palm of the hand. More than one color may be used in getting a background. The colors mix readily.

When the background has been made, any free sweeping motion of the hand will create a design. If you do not like the design which you get, just rub it out with the hand and start over again. The average person in two or three attempts will be able to produce a finger painting that is highly interesting either pictorially or as a matter of pure design. When sprayed with clear shellac the paint is permanent and may be washed. It is possible to use it on any surface. Screens, waste baskets, book covers and lamp shades may be made. The speed with which an effective painting can be made will be discovered by the beginner willing to experiment.

Finger paint, although not chosen for every beginner, is always ready to inspire.

The simple job of moistening and smoothing the paper gives the beginner a chance to work with art materials, to begin some of the motions which will later produce a design. In an effort to put the paint smoothly on the surface, designs appear "all by themselves." The beginner may remark, "That looks almost like a tree, doesn't it?" or, "That would make a good design for a printed dress." When statements like this are made, three-quarters of the battle is over—and these remarks slip out almost unconsciously in the preliminary stages of finger painting. Accustomed to small cramped movements from years of writing (or drawing) with pencil and pen, many persons start by using only their finger, but the slipperiness of the medium soon encourages them to be more vigorous. Sleeves are rolled up, and the forearm is used. A hundred inhibitions dissolve.

Satisfaction is essential to success in art, and even after a few trials with finger paint, most persons can produce a pattern which has some merit. ●



WATER BUFFALO:

by Andreas Bueso



FLOWERS:

by Andreas Bueso



master of line and chiaroscuro

## HIROSHIGE OF JAPAN



TRIPTYCH OF THE SEASONS:

1838

**S**UPREME master of the line was Hiroshige, early 19th Century Japanese artist whose work heavily influenced the Impressionists. To this artist, Whistler, Degas, Renoir and Lautrec in particular looked for inspiration.

Present-day art students will do well to carefully study his grasp of tonal value and composition. Landscapes were his forte, but his figure studies command the same surety of chiaroscuro, proportion, rhythm and restraint. The originals are in subtle blues, reds and greys.

This particular triptych (i.e., a carving or picture divided into three segments) dates from 1838-1841.

The right hand print, entitled "Modern Beauties of the Four Seasons", shows a courtesan in a kimono of grey and black, with gorgeous dragonfly sash and underkimono of the conventional pink. Hair ornaments are gold. The water back of the veranda railing is blue, shading off to white above. The upper part of the sky is quite black. The center print is entitled "Autumn". In Japan, the full moon

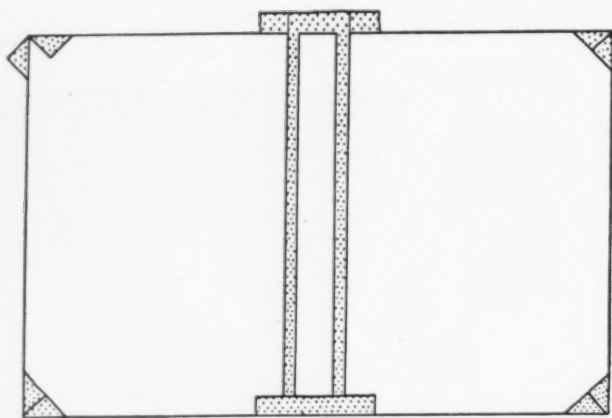
of the eighth month has always been reckoned the most beautiful. Here the grape-vine kimono design shows leaves of slate-grey and grapes of black,—a fine piece of restraint. What little shows of the "obi", or sash, is in blue and gold. The left hand print is entitled "Moonlight Party". The lady is gowned in a grey kimono, white dotted, with wild duck design in brown and black. The obi is mostly black, with large circles showing a conventional design in blue, red and gold. In her right hand she holds a pipe.

In all three prints, boats and clouds are grey, the veranda railings are a reddish brown, and the floor shades from white into a delicate olive-green. No trace is here to be found of those crude and startling color combinations that sometimes mar imitations of his great works. Besides the artist's signature and the publisher's seal at the bottom, they bear the stamp of approval ("kiwame") of the municipal authorities of the day. Looked upon as individual prints or as a group, one is inclined to wonder if these figure studies ever have been surpassed. ●

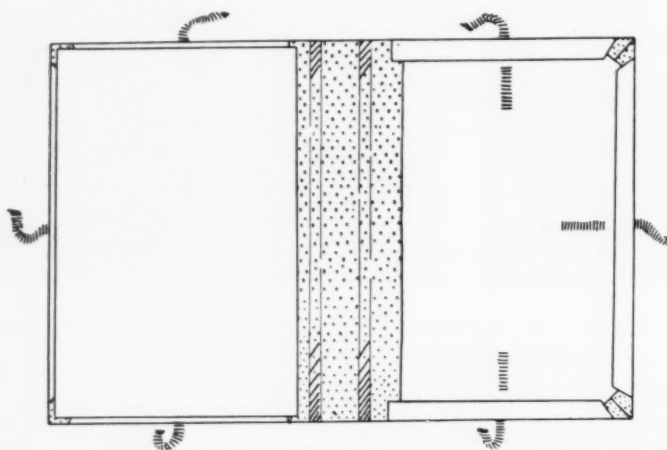
Based on notes by KENNETH DOWIE

# MAKE YOURSELF AN ART PORTFOLIO

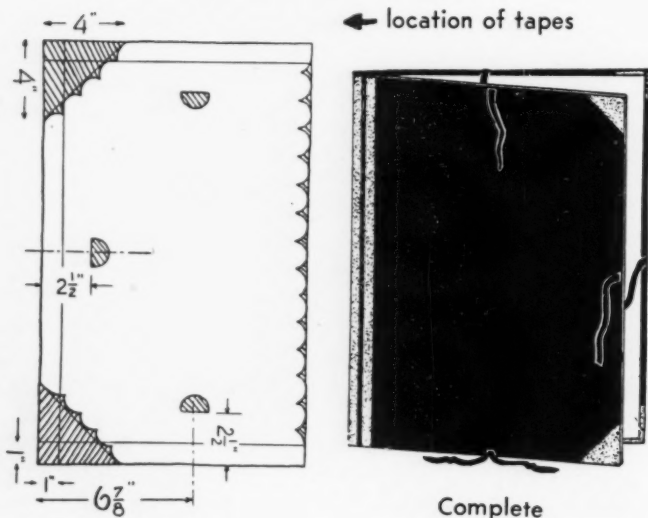
an hour of your time will protect drawings against damage



FIRST STEP



THE COVER PAPERS ARE ADDED



It is common practice among artists to protect their work in a sturdy portfolio. Since the portfolio will be carried about, it should be lightweight, yet of strong enough construction to protect the valuable papers enclosed. The current market prices for reinforced cardboard portfolios average \$1.50 for smaller ones and upwards of \$4.50 for those measuring 23" x 31" or larger. If you wish to construct your own, the outlay will run to only a few cents, providing you have the usual construction equipment on hand. Here are the working steps and materials you will need.

## MATERIALS

2 heavy cardboards, 13" x 19" (average size portfolio).

1 trimmed strip for reinforcing, 2" x 19".

binder's linen for covering strips. These number twelve pieces of the following specifications: 1 piece, 6" x 21" . . . 1 piece, 6" x 18 3/4" . . . four pieces, 3 5/8" x 2" . . . six pieces, 1 1/2" x 1 1/2".

1 2/3 yards of 1/2" tape to match binding. (Cut this into six 10" pieces.)

Construction paper, cut as follows: two pieces to glue to cover, preferably of dark color. (You may substitute linen if you prefer heavier outer cover.) These will measure 13 1/4" x 21".

Additional equipment for working is: razor blade, spread-tacks, rubber cement or paste and a brush for application.

## WORKING PROCEDURE

Measure 1" each end of long cloth strip and from sides measure in 1 3/4". Draw a guide line. Paste to cover edges of cardboards, and then paste a cardboard strip down the center. Paste down 1" ends, then apply the shorter strip of binding. Score hinges with scissors handle or similar heavy object. This makes the crease for the spine of the portfolio. (see top illustration.) Next, paste on the linen or paper coverings. If desired, you may make these extra wide and then fold the excess inside the portfolio to make a flap for additional protection. Finally, cut 1/2" slits for the tape (or strings) as illustrated, and reinforce these with glue, brass studs or staples. Thread the string through the openings and tie with bow knots as needed, when work is enclosed.

If larger portfolio is desired, simply increase indicated dimensions in proper ratio. To insure glue or paste setting firmly, weight the entire portfolio heavily and allow twenty-four hours for hardening.

Always keep portfolios away from excessive heat to prevent warping. ●



sey to pursue. He recalled that another great city lay not far from Mycenae. This was supposed to be even older. It was, in fact, alleged to have been the site from which Hercules departed on his fabled undertakings. Its name was Tiryns. Here too the citadel was fortified with a massive stone wall. The entrance was comprised of a corbeled arch, each of whose stones were placed slightly inward above the one directly underneath. The construction was ingenious, a credit to the engineering skill of these people, dead more than thirty-three hundred years.

Inside the walls was a palace, complete in every detail, honeycombed with caves and galleries. Schliemann and Dorpfeld went into ecstasy at the scope of their discoveries. The palace walls were decorated with frescoes of sporting events, religious ceremonies and an ever-present representation of a double-axe, evidently a religious symbol. Laying in a corner, they found a small ivory and gold statuette depicting a goddess with snakes twined about her arms. And there were beautiful, carved vases and silver drinking cups. Here was a discovery of incalculable proportions. And it had never been explored, due entirely to the laziness of man!

Schliemann had little time left for rejoicing. A few years later, in 1890, while he was still planning another major expedition back to the site of Troy, Heinrich Schliemann died. But he had succeeded in opening the eyes of the world to the wonders that lay a few feet beneath the earth, waiting for the hand of man to bring them back into the sunlight. ●



**SNAKE GODDESS:** A carved statuette in ivory and gold, circa 1500 B. C. The early Aegean peoples worshipped the symbols of the snake, bull and double-axe.

importance. Periodical advertising, as examination of any newspaper or magazine will show, calls for particular techniques, especially in layout. Direct mail, using many of the methods of other approaches, nevertheless makes unique demands.

The advertising artist may be asked to make himself responsible for a wide variety of items, among which are included the "design" (used in different senses) of such things as: alphabets for hand lettering, decorative borders, trademarks, letterheads, business cards, bookmarks, calendars, blotters, covers, handbills, broadsides, posters, brochures, booklets, folders, leaflets, catalogs, counter displays, dealer helps, sales bulletins, presentation booklets, dealer-cooperative advertising, package inserts, mailing labels, envelope stuffers, handbooks, house organs, directories, year-books, and annual reports.

It has been noted that the advertising designer is concerned with the reproductive arts and type specifications in addition to designing, drawing, and decorating. He must also have an understanding of salesmanship and good advertising practice.

The advertising designer must keep abreast of progress and change in processes, materials, and costs. The capable designer justifies his fee through knowledge of economies in sources of supply and in production as well as in increased effectiveness of finished work.

In an agency his basic responsibility is handling art requirements for media, and he will deal with preliminary visuals, finished layouts and comprehensives, and the ordering and approving of finished art work from studios and free lances.

As advertising manager for a corporation, he will probably work with layouts and art work for promotion and sales, and order and approve art work from outside sources as well.

In general, it may be noted that if the student is most interested in layout, he will probably prefer agency work. If he likes variety, and working at a number of different things, the advertising department of a business will probably suit him better. If he becomes a specialist in some particular technique, such as airbrush or scratchboard, he will usually find the art studio the best place to work.

#### OPPORTUNITIES ARE VARIED

Advertising designers may either free lance or hold salaried positions. The free lance works from his own studio, contacting his clients when necessary. He is paid by the job, and the number and importance of his jobs depend largely on the reputation he has built.

The free-lance approach to the professional field is therefore difficult for the young unknown.

A salaried job is generally more satisfactory for the beginning artist. As an employee of an advertising agency, advertising department, or art service, he has an opportunity to associate with experienced men, observe practical methods, and gain valuable first-hand experience. In time, he will be given increasingly important assignments, and progress according to his ability. Often the salaried artist changes to a free-lance program after having gained experience, confidence and contacts.

(please turn to page 150)

## STONES THAT TALK



Holland-McClarty Photo

**MAKING "TALKING STONES":** select a stone, wash it, draw on design with India ink, paint on design and mount in a block of wood. Last step: varnish entire object.

**H**ORACE CRIST has discovered a new language that any art-enthusiast can interpret. He makes stones talk.

Crist, an artist-teacher of Oxnard, California, has been picking up pebbles on the beach for years and decorating them with fanciful colors to match their unusual shapes. From the purely utilitarian end, his products are readily adaptable as bookends, table pieces, and holiday gifts for his friends. They have a commercial market too.

He uses ordinary equipment in painting his gabby stones. His kit consists of textile paints and oil colors, hammer and chisel, pen and ink and varnish. There are few rules to observe in creating the talking stones. "They'll tell you who they are," Crist explains. "Hold them at arm's length and let your imagination run wild."

His unusual hobby makes an interesting project for students, young and old. Anyone can bend an ear toward a rockpile and hear his stones begging to be turned into something.

• T. DEAN CRIST



The simple equipment for stone decorating: paints, hammer, chisel, inks and varnish.

## BOOK REVIEW SECTION

AS REVIEWED BY JANET COLE

ALL BOOKS RECOMMENDED MAY BE ORDERED THRU "DESIGN."

Send check with title of book and publisher to: "Book Editor," DESIGN Magazine, 337 South High St., Columbus, Ohio. Always include date of review.

**MAKE YOUR OWN MODERN FURNITURE:**  
McGraw Hill

Norman Cherner  
\$4.00

Photographs, drawings, working plans, ideas and encouragement offered to those with a limited budget and a will to work at furniture construction. 140 pages, deluxe size.

**DESIGN APPROACH TO CRAFTS:**  
Prang Publishers

Harriet E. Knapp  
\$3.50

Written for teachers, occupational therapists and all others who consider crafts in the light of designed vehicles of art, rather than as merely products of skilled technique. 138 pages and 142 illustrations.

**INTERNATIONAL POSTER ANNUAL, 1951:**  
Pellegrini and Cudahy

W. H. Allner  
\$10.00

Third annual edition of the only major scope book devoted to poster art. Nearly 400 carefully selected examples (19 in full color) from twenty-two countries. Text is written in three languages: i.e., English, French and German.

**PLASTICS FOR THE HOME CRAFTSMAN:**  
McGraw Hill

Harry Walton  
\$4.00

A how-to-do-it book on a new field of craft material. The creating of countless useful and ornamental objects in plastics. Instructions, working drawings and photographs illustrate the various methods and applications. 191 pages.

**THE HUMANITIES:**  
McGraw Hill

Louise Dudley and Austin Faricy  
\$6.00

A text book dedicated to the development of the reader's comprehension and appreciation of the fine arts (painting, sculpture, architecture, literature, music). Recommended for high school and college level art appreciation courses. 518 pages with 189 illustrations.

**PRINTING TYPES AND HOW TO USE THEM:**  
Carnegie Press

Stanley Hlasta  
\$7.50

A volume for the professional and advanced art student. Familiarization with 126 different type faces, their uses and historic derivations. 304 pages, fully illustrated. ●

structural MODERN:

(Continued from page 135)

ular merchandise now flooding department stores. The advent of popular hobbies utilizing china-paint glazes, for example, has introduced into homes a rash of gaudy lamp bases and figurines reminiscent of the darkest days in the Victorian Era. As the manufacturers proudly point out: "Now, anybody can be an artist." No special skill is required to paint a ready-made bust of George Washington, or a plaster figurine of a chinese coolie, and the quality of the resultant art treasure is in direct ratio to the taste of the customer. The same standards of home furnishing are equally applied to the purchases of tasseled pillows, gingerbread lamps and couch cloths picturing panorama views of Niagara Falls.

Every reader of discriminating taste should closely examine the Ferris-Shacknove designs here reproduced. Note the absence of extraneous decoration, the subtle simplicity of the material. ●



## AMERICAN PRIMITIVES

### child portraiture by itinerant artists

**F**AMILY portraits became the rage in Colonial America at the turn of the 18th Century. With the rise of wealthy plantations in the royalist colonies of the Carolinas and Virginia, a new phenomenon appeared—the American aristocrat. Three thousand miles from the royal court of England, these planters sighed for the refinements of the Old World and wished they could have family portraits to hand down to their descendants. A horde of itinerant painters quickly formed to meet the need and the colonies were literally carpeted with these traveling Rembrandts whose abilities were often more enthusiastic than credible. Actually, America's earliest painters did their portraiture as a sideline, when they weren't occupied painting inn signs or carriages. They called themselves *limners*. Their work was primitive, but it now has historic value as the sole recording of colonial American life.

Foremost among the colonies' pioneer artists was a self-taught craftsman named Robert Feke, whose work was rendered in the mid-1700's. Another was John Simbert, a Bostoner by way of Edinburgh, who migrated in 1720 to "limn" portraits of clergymen and rich old men and women. Children were the subjects for a good percentage of the four hundred or more known paintings done during colonial days and now in our museums. ●



TWO COLONIAL CHILD PORTRAITS, painted Circa 1740.



© Bronson and Richard M. Goldard, Jr.

YOUNG LADY FROM NEW ENGLAND was painted © 1800. Montclair Art Museum Collection.



(Continued from page 147)

Some designers are fortunate in having clients on a retainer fee. The retainer is a stipulated annual fee paid for part-time or limited services. This arrangement leaves the designer free to work for several clients at the same time.

The advertising design field is highly competitive, especially in larger cities, such as New York and Chicago. However, there are opportunities in most cities with a population of one hundred thousand or more. Nearly all businesses publish reports and issue booklets of various sorts which require the services of a designer. All industries require design service for trade and consumer advertising, and frequently for packaging.

(Product design is the work of the Industrial Designer, an artist with a different sort of training and approach.)

The practicing advertising designer may anticipate an income in proportion to his creative and productive ability. In New York, salaries for well-trained students average \$50 a week. It is not unusual for an experienced designer to earn from ten to thirty thousand dollars a year.

#### THE PROFESSIONAL ARTIST'S ORGANIZATION

The National Society of Art Directors, which has chapters in several American cities, has established a code of ethics and standards of practice. Its members are mostly buyers of graphic art and art directors of agencies and corporations, but it also includes a representation of freelance artists and sellers of art. The New York chapter holds an annual exhibition in the spring, and publishes the *Art Directors Annual* which offers examples of outstanding contemporary advertising art.

Advertising art is a fascinating field which richly rewards those who have ideas and the ability to dramatize them for the printed page. ●



guiding YOUNG ARTISTS:

(Continued from page 133)

but in other forms. Copying adult drawings is what used to be called "busy work." These activities may have kept the children's hands busy, but their thoughts and feelings took time off. This kind of busy work has nothing to do with either art or education.

In summary, the teacher must keep a "hands-off" policy in the art room as far as the actual production of work is concerned. Provided that the child's actions are socially acceptable, what a youngster says, and how he says it, is his own business. Guidance by the teacher, coupled with expression by the children, will result in charming painting and good education. ●

**ART FILMS AVAILABLE:** Schools interested in purchasing 16mm sound films in color of the "Creative Hands" series upon which this article is based, should contact International Film Bureau. The series come in groups of four films, each film being 5½ minutes length. Films are \$50.00 each or the entire series for \$190.00. Series No. 1: *Paper Sculpture, Finger Painting, Model Houses, Design to Music.* Series No. 2: *Loom Weaving, Making Masks, Beginning of Pictures, Making Pictures at the Gang Age.* A 10 min. color film, *Animules*, on creating unusual animals of paper, wire, paste and paint, is also available @ \$100. (\$85.00 if purchased with either series.) Produced by Louis A. Shore. All will be shown at the various art Conventions.

## Formula fact & fable

©MCMLII

Your department of information on art research

By

JOHN J. NEWMAN

333 W. 26th St., New York 1, N. Y.

What is tetralin?

● Tetrahydronaphthalene, a colorless fluid, one of the common ingredients of paint and varnish removers.

Can casein color be used in a pen?

● Yes. The casein color is squeezed on the palette, and is reduced to a liquid consistency with a brush and water; then it is fed into the pen point with a brush. The pen point should be kept from caking by wiping frequently, and the paint kept at the same consistency by adding water at necessary intervals to make up for evaporation. Prepare the mixture in amounts sufficient for the job at hand.

What is a Laufer?

● The German word for muller, a stone rounded at the top and flattened at the bottom, so that it has full contact with the grinding slab. The top is curved to fit the hand. It is generally used for grinding color.

What kind of gold should I use for illuminating and heraldry, and how can I make it adhere to the paper?

● The traditional method is the one in which gold leaf is laid on a plaster or gesso-like base and burnished. This method is described fully in Edward Johnson's book, "Writing, Illuminating and Lettering" (Pitman Publishers, N. Y.). If, for some reason, this process is not to be used for the work, you may use "pea" gold, a 23 carat powdered gold in clam shells, which is sold at the better stocked artists' supplies stores. This can be applied (with water and brush) directly on water color paper. A few drops of water, administered about an hour before needed, will soften the lump of gold so that it is ready for use. It will not shine like the burnished gold leaf. There are also bronze powders of various grades which, of course, do not have the luster of gold and which will tarnish in time; but they are used for work not requiring so expensive a material or elaborate a process.

What is the meaning of "flash point?"

● The point in temperature at which a volatile substance will ignite. (i.e. turpentine, benzine, zylol, etc.)

What is gouache?

● I answered this quite a while ago, but since this word seems to exercise an extraordinary fascination for most painters, here it is again: Gouache is simply the French method of painting in watercolors with white added. This produces an opaque painting, as opposed to the English method in which no white paint is used, but the white of the paper is left to serve as the highest value in the painting. The term gouache, which means both a method of painting with body watercolor and a specific medium having a character of its own, has been loosely bestowed upon any opaque water color. Specifically, all the colors, including those which are normally transparent, are mixed with a white, thus reducing the colors to a pale opaque tone; and they are ground to more fluid consistency than regular watercolors. ●



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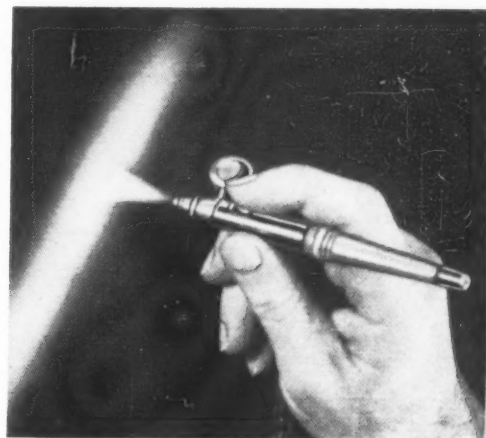
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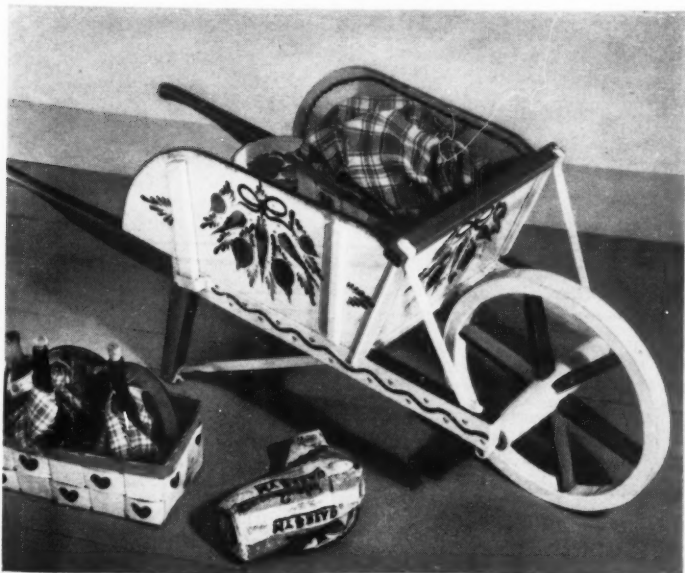
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USE OF THE AIRBRUSH

© Paasche Airbrush Co.



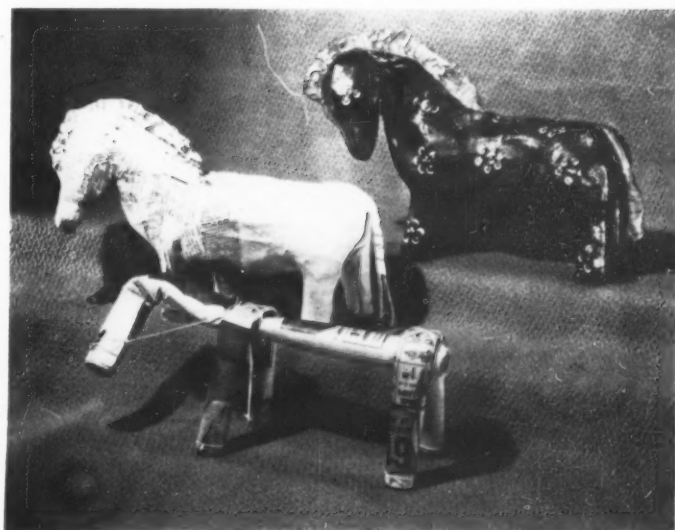
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